

## FOREWORD

The present work is an abridgement of parts of a four-volume (unpublished) work written between 1976 and 1982 and entitled *The Logic of History*. *The Logic of History* deals in detail with the origin, rise and fall of the major civilizations of the world, and of the four volumes only the last deals with the civilization that has become known as the Western.

The first part of Chapter One of the present work is taken from Volume One of *The Logic of History*; the remainder of the work is taken from Volume Four.

It was decided to offer this abridgement because the theme it presents is, the author believes, vital to the civilization of the West. As the climate of opinion stands, *The Logic of History* stands very little chance of publication in the foreseeable future.

The references in the present work are fairly extensive since the theme is controversial. The author hopes that these references will go some way to convince the reader of the soundness of the argument—that the civilization of the West has undergone, in the last hundred years or so, a profound change. It is argued that this change is to the detriment of the civilization.

Where a topic is exceedingly controversial—as in the matter of National-Socialist Germany—the author has striven to be as accurate in his presentation as possible and has only drawn conclusions concerning recent events when these conclusions have the weight of overwhelming evidence behind them.

It is to be expected that many people will not like this book—the truths of history are seldom popular in their own time—but the reader has only to pursue his own researches, untroubled by accepted (and mostly unfactual) ideas or, what is perhaps more important, think carefully for himself, to realize the truths contained herein. These truths rely on the *facts* of history alone, not on personal conviction or belief.

Hopefully future historians will have more freedom to publish their works than is available now, when unfashionable truths are at best ignored and at worst suppressed.

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*D. Myatt*

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## CHAPTER. ONE

### *THE WEST*

If an understanding of history implies an understanding of the present and a feeling for the future, then the work of the historian Arnold Toynbee is of great importance,<sup>1</sup> for from his study of civilizations—and with the help of some of Oswald Spengler's insights—it is possible to construct a model of history that is fully in accord with scientific methodology and which predicts the future of the West.

Toynbee, from a study of twenty-eight different civilizations, identified certain features which he claimed were common to all civilizations. These features include a 'Time of Troubles,' schism in the body social, a Universal State, and a Universal Church. According to Toynbee, a civilization arises from either a physical or a social challenge—that is, civilization is man's successful response to a particular geographical or social challenge. If the challenge is geographical, then the civilization is, as a rule, unrelated to any other, while, if the challenge is social (usually resulting from the disintegration of a previous civilization), then the new civilization is related to an older one. For example, the Egyptian civilization arose in response to the physical challenge of the Nile River Valley and was wholly unrelated to any other civilization, while the Western arose from the challenge of new ground and the disintegration of the Hellenic.<sup>2</sup>

Each civilization declines, and produces what Toynbee called a Universal State. This state, which is usually an Empire, heralds the end of the 'Time of Troubles,' and lasts for approximately 400 years. For instance, the Universal State of the Hellenic civilization was the Roman Empire (31 BC-378 AD), and its 'Time of Troubles' from the Second Peloponnesian War (431 BC) until the establishment, by Julius Caesar, of the Empire (31). Table I summarizes these features for seven of Toynbee's civilizations.

Toynbee defines a civilization in such a manner that it possesses the 'identification mark' of "a state of society in which there is a minority of the population, however small, that is free from the task, not merely of producing food, but of engaging in any other of the economic activities, e.g., industry and trade."<sup>3</sup> Those thus free create art, science, and philosophy. A discussion of this definition, and how it compares with other definitions, is given by Baker.<sup>4</sup>

However, Toynbee's study of history, which took over forty years to complete, has been attacked by a number of historians for widely differing reasons.<sup>5</sup> Yet all of Toynbee's critics attack him for personal, not historical, reasons. Like Collingwood, they object to Toynbee's approach simply because they do not personally believe history should be approached in such a way. Their criticism and approach is hardly scientific.

In contrast, one has only to axiomatize Toynbee's conception of civilization, constructing thus a model in accordance with the scientific method, to realize how revolutionary it is. If Toynbee's study is seen as a scientific model with, like all scientific models, postulates and predictions, then it is quite clear that Toynbee has done for the study of history what Darwin did for biology and Newton for physics.

Any scientific theory or model must be logically consistent, employ the minimum of postulates, and give predictions which are capable of verification by either observation or experiment.<sup>6</sup> For instance, Newton used his theory of gravity and his three laws of motion to predict the motion of Halley's Comet and to predict that the Earth (and the other spinning planets) would be slightly flattened in shape. All his predictions were verified by observation, and his theory of gravitation, for instance, has been not only confirmed by such verifications but used to predict with great success the orbits of satellites and other spacecraft.

The method of testing a theory by appeal to predicted observations has become the basis of modern science, and there exists no reason, other than a stubborn prejudice, why it cannot be extended to the less obviously empirical areas of knowledge such as the study of history. In his study of civilizations, Toynbee has found similarities in both overall structure and in detail, and if one approaches his work scientifically, the only questionable element is the criteria used to define a civilization. However, if the model of a civilization derived from Toynbee's analysis is logically consistent (as it is), employs the minimum of postulates (as it does), and gives predictions concerning not only the future but (more importantly, from a strictly scientific point of view) also the past, then the criteria Toynbee has used to define civilization must be accepted if the predictions are verified by observation. To do otherwise is to reject the scientific method—and with it all of modern science.

Axiomatically, Toynbee's ideas can be stated as: civilizations admit of a morphology, that morphology being inherent in a civilization by its nature; within each civilization there exists a 'creative minority' who give the impetus to the continuing challenge facing a civilization.

This concept of the creative minority need not concern us here since it in no way affects the predictions that result from Toynbee's model or theory. One of these predictions, and perhaps among the most significant since it stands a good chance of being easily verified, is that the date of the battle related in the Indic epic *Mahabharata* is 720 ( $\pm 20$ ) BC. Present estimates<sup>7</sup> of this date vary between 1400-800 BC, and confirmation of this prediction, either by archaeology or other means, would go a considerable way toward verifying Toynbee's theory. The details of how this prediction was obtained from Toynbee's work are given in Appendix I.

Regarding the future, the model predicts: Beginning of the Western Universal State in 1993 AD plus or minus ten years. This Empire should last well into the twenty-third century. Further, it is possible to deduce from the model not only the nature of this Empire of

the West but also how and where it will be created. However, before this is done it is necessary to consider the work of Spengler, whose insights into the nature of what he termed 'cultures' enable the scientific model of history to be completed in detail.

According to Spengler,<sup>8</sup> each 'culture' has a distinguishing god-feeling or soul which is unique to that culture. This soul expresses what we, following Toynbee, would say was the response of that culture to its particular challenge. Outwardly, this soul is represented, according to Spengler, by the culture's art, science, and mathematics. For the West, for instance, this soul can be said to be expressed by Goethe's Faust—a will-to-power, or questing for what is new and unknown. Thus Spengler calls the West the Faustian culture; for him, the Faustian soul is evident in the supreme art of the Gothic cathedral with its vaulted arches seeking to represent the infinite. Further, each culture is subject to metamorphosis: From Spring through Summer and Autumn and then, finally, Winter, when comes the megalopolis, the second religiousness and the Age of Caesarism, which finally decays. For Spengler, the term 'civilization' is reserved for the late stage of a culture—its Winter—when pure art has become tawdry, the product of the mass as opposed to the élite. In this stage, heroism has succumbed to the power of money. The common man has precedence.

When one compares the work of Spengler and Toynbee, large areas of agreement are found. What differences appear turn out to be, in fact, differences of terminology and approach. For example, Spengler's second religiousness is identical to Toynbee's Universal Church, and the advent of Caesarism is Toynbee's Universal State. Each analysis enriches the other—Toynbee concerns himself mainly with historical events and the people involved in them, while Spengler approaches his cultures mainly through their art, philosophy, and science. However, one difference does exist between the two approaches. This concerns what Spengler actually means by culture.

Since our objective is to produce a model of history that is in accord with scientific methodology, it is necessary to consider again what the identification mark of a civilization is—and how a civilization, defined by Toynbee's definition, might be said to possess what Spengler has termed a soul (or, if one prefers, a distinctive *style*). Once this is done, we shall be in a position to finally formulate a model of history to explain the rise and fall of civilizations; a model which will enable not only a detailed understanding of the West to be achieved but will also show what its future will be.

## THE DEFINITION OF CIVILIZATION

It has long been recognized that one of the attributes of a civilization is its art.<sup>9</sup> Another may be said to be the deeds of the people. For instance, the Hellenic society produced a type of art that we describe as classical,

and this art is very different from, say, that of the Japanese. When we look at a Greek vase such as one in the British Museum (E424)—a pelike by the Marsyas painter c. 350 BC—we are aware of a Greek style, just as when we study a painting by the Japanese artist Sesshu, we are aware of a different style. While it is possible for a non-expert to confuse Japanese and Chinese art of approximately the same period, studying a painting by Mi Fei (1051-1107 AD), would attribute it to any Western or Hellenic school of art. His 'Misty Landscape' is ineluctably Chinese, not because it used the technique of brush and ink, nor even because of the type of scenery depicted, but because it is representative of a certain style which was unique to China (and from there transported to Japan). This style flourished in China during the Sung dynasty (960-1278 AD).

The art of any society is shaped not only by the techniques and technology of the time in which the artist lives but also by what we may term the ethos of the age in which he finds himself. This ethos is what holds communities together, and part of its expression involves not only a belief in the Destiny of that community but also a myth or story concerning the origin of that community itself as, for example, for the Greeks, in the story of Homer's 'Iliad,' or, for the Japanese, the Shinto belief of Divine origin. Often, however, the most obvious externalization of this community bonding is language.

This ethos, which binds communities, is perhaps best exemplified by the attitude of the people composing the community or communities towards the world—more particularly their religious orientation or 'view of the world.'

For the Greeks, this orientation encompassed two views: What Nietzsche, in his *Birth of Tragedy*, described as Apollonian and Dionysian. Both of these attitudes are truly representative of the Greeks. The former may be said to have manifested itself in sculpture and the other arts, while the latter is evident in both the festivals (such as the great Olympic Games) and the Greek mastery of the craft of war.<sup>10</sup> As representative of the Apollonian we have the great sculptor Praxiteles of Athens; while perhaps the greatest representative of the Dionysian spirit was Alexander, the Macedonian King.

What we understand as the Hellenic ethos arose from the tension and interplay of these two opposites—the Hellenic joy of life, their enjoyment of physical beauty, their awareness of man as almost divine, their passion for both thought and war. All these form the 'identification mark' of the Hellenic civilization—a mark so evident in their art, philosophy and conquest.

A study of other civilizations shows that of the twenty-six listed by Toynbee only eight possess what we have termed this 'identification mark'—that is, they possess an ethos which is not only distinct (and represented by art and philosophy) but also clearly possess that bifurcation of identification. This bifurcation—the clash of apparent opposites—may be said to be the force which creates great art and philosophy, and its effects are easily recognizable. For the Japanese civilization, for instance,

this bifurcation, by the writer Yukio Mishima,<sup>11</sup> has been called Sun and Steel.

Table II lists the civilizations (named using Toynbee's nomenclature) which have produced a recognizable philosophy and this bifurcation of identity. By philosophy is meant a unique way of observing man and his relation to the cosmos. A philosophy is not a religion; a religion implies a set of principles, usually dogmatic, which are laid down and usually become unalterable articles of faith. In contradistinction, a philosophy is essentially the product of thought and is subject to dispute; it relies on understanding or wisdom and not, like religion, on revelation. But perhaps the most crucial distinction between them is one of attitude—a religion predetermines thought and action while a philosophy seeks to describe reality (and man) via thought.

For this reason, Buddhism, like Taoism, is considered to be a philosophy and not a religion.<sup>12</sup>

Table II shows that every civilization producing a philosophy, and possessing a distinct ethos, is, according to Toynbee's research, the result of a new category for civilizations. Those civilizations, as defined by Toynbee, that are the result primarily of a physical challenge and which produce a distinct philosophy we may term 'higher civilizations.' These 'higher civilizations'—the only ones to produce a philosophy—possess what we, following Spengler, may call a soul: that is, a distinctive ethos resulting from a bifurcation of identity.

A study of Table II, which lists these higher civilizations, shows that they do not correspond to Spengler's cultures. For example, his Magian culture is not designated a higher civilization because it is not the result of a physical challenge (it resulted from the social challenge of the disintegrating Syriac civilization) and never produced a philosophy. What Spengler called the Magian soul is not original or distinct in the sense that, say, the Hellenic or Japanese are distinct. The Magian owes much to both the Babylonian and the Hellenic, and Toynbee even gives the Magian Imperium as Syria—the Arab Caliphate, 640-969 AD. Spengler, in defining the Magian, seems to have confused two civilizations—the Syriac and the Islamic. This detail in no way diminishes Spengler's analysis of the Hellenic or Western civilizations, and we shall retain his term 'Faustian' to describe the ethos of the West.

The seven higher civilizations—the Sumeric, Egyptiac, Hellenic, Indic, Sinic, Japanese\*, and Western—enable a scientific model to be constructed, a model which enables the future of the West to be determined as well as an understanding of the forces involved to be achieved. Appendix II gives the full details of the construction of this model.

All the higher civilizations end in Empire—as will the West, whose

\* On a minor point, the author dates the end of the Japanese Imperium not at the 1863 date given by Toynbee, but as 1945—the renunciation of Divinity by Emperor Hirohito. Clearly, 1945 was the end of Bushido as a national force, not 1863.

Imperium will not only be global in scale but should, due to the technology the Faustian will-to-power has created, extend into space.

## THE FAUSTIAN SPIRIT

The ethos of the West has been described as Faustian, and to understand the West and its future, it is important to understand why it is called the Faustian civilization.

Western civilization is affiliated to the Hellenic: From the Greeks derive, as Nietzsche, Heidegger<sup>13</sup> and many others have realized, the values which created and gave inspiration to our civilization. The legal system, for instance, derives from Roman Law whose own inspiration was the Greeks. In art, the debt is even clearer: For example, the Renaissance in Europe was Hellenic in character and it is no coincidence that artists like Raphael (1483-1520) captured the classical splendour of the body in painting just as Michelangelo (1475-1564) did in sculpture.

Western art at its best is classical insofar as it represents that physical splendour, that purity and nobility associated with the Greeks. Yet this is not to say that the ethos or spirit of the West is a copy, an imitation of the Hellenic. Far from it. For the spirit of the West makes itself most manifest in two areas—indeed, one can go so far as to say that these two areas identify the ethos of the West. They are science, and the practical application of science as technology.

Western science is essentially the search for truth, and its method lies in finding ways of discovering that truth by observing the patterns and processes of Nature. Thus, for science, truth is what is observed, not what is presupposed or assumed by belief, as in religion. In this respect for facts lies, perhaps, the greatest liberation any civilization has ever known.

Technology rests on science—and science as we know it in the West depends for its very existence on a certain political freedom. Only when the West, through people like Galileo, broke the dogmatic chains of the Church was free experiment, and thus science, possible. Science, with its emphasis on experiment and fact, freed the Western civilization from superstition and the tyranny of ideas, and it is no coincidence that the greatest achievements of science occurred when the dogmatic authority of the Church no longer ruled men's lives.

The search for truth which created modern science derives, however, from another trait peculiar to the West: The desire for exploration. Western civilization is characterized by this desire for exploration. Other civilizations have conquered, for power or wealth, but no other civilization, except our own, has explored the world (and latterly the planets and space itself) *purely out of curiosity*. This burning desire to know what is over the sea, and under it, this energy is, above everything else, the ethos of the West.

No other civilization has produced men who climbed the highest mountain just "Because it is there;" no other civilization has produced men who sailed across great oceans just to see what was on the other side,

and no civilization has produced men who ran, swam, climbed, cycled, or walked over a measured distance as fast as they could just to see if they could do it.

But perhaps the greatest and surely the most noble expression of this truly Faustian will-to-knowledge is space-travel, particularly the manned flights to the moon. Space-travel exemplifies the West as nothing else—not art, not even science itself can, because space-travel successfully combines the three elements that are so ineluctably Western: Science, technology, and the desire to know.

If we need a symbol to represent our Western civilization—to express its quintessence—it is the spacecraft.

## IMPERIUM OF THE WEST

According to Spengler<sup>14</sup>: "At the beginning, where Civilization is developing into full bloom (today), there stands the miracle of the Cosmopolis, the great petrifact, a symbol of the formless—vast, splendid, spreading in insolence. It draws within itself the being-streams of the now impotent countryside, human masses... Here money and intellect celebrate their greatest and their last triumphs. In the form of democracy, money has won. There has been a period in which politics were almost its preserve. But as soon as it has destroyed the old orders of the Culture, the chaos gives forth a new and overpowering factor that penetrates to the very elements of Becoming—the Caesar-men. Before them money collapses. The Imperial Age, in every Culture alike, signifies the end of the politics of mind and money. The powers of the blood, unbroken bodily forces, resume their ancient lordship. 'Race' springs forth, pure and irresistible—the strongest win."

The Imperium of the West would be imposed, from its European country of origin, first by force of arms and then by force of Destiny on its European neighbours. The Imperium would have its spiritual origins in the abortive Scandinavian civilization whose ethos bore a clear resemblance to the Hellenic. This return is not one to the schisms of Christianity but to the paganism which existed in the West before its introduction and which was partly absorbed by Christianity, as a force which shaped men's lives, before it was destroyed by the Church. This return, however, will not be slavish imitation nor the re-creation of long dead rituals and forms. Instead, it will be a resurgence of the *attitude* that gave rise to the Scandinavian civilization and which brought about the myths of Valhalla, Odin and Thor. It will possess, as a guiding force, the same power that drove the Norsemen.

That this will be so is because Christianity does not now represent, nor ever has represented, the ethos of the West. In its origin, Christianity is, as both Toynbee and Spengler have shown, a product of what Toynbee called the Babylonian civilization and Spengler the Magian. Christianity, in its approach to life and the world, is essentially Judaic and stands in complete contrast to the Hellenic, as Nietzsche made quite clear in his *The*

### *Anti-Christ:*

"Christianity robbed us of the harvest of the culture of the ancient world..."<sup>15</sup>

What the West has achieved—its science, technology, and its conquest—has been achieved not because of Christianity but in spite of it, and anyone who sees Christianity as somehow essential to the West, or as part of its ethos, has completely misunderstood what Christianity is and what the true ethos of the West is. However tame Christianity may have become in most of the West, it is essential to realize that as an attitude of life Christianity is the antithesis of all that is healthy, noble and instinctive. Christianity exhorts the virtues of the slave—meekness, forgiveness, and guilt—and even its ultimate symbol, the crucified Christ, is a symbol of rejection of life. In contrast, the Western spirit, exemplified by the Vikings, rejoices in life and its vitality. Its symbol is driving energy—the prow of a Viking ship, the spacecraft hurtling into space.

Christianity, for the West, must vanish. It is by its very nature incompatible with a Western Imperium whose goal is conquest, first of Europe and then of space itself. For only this latter form of conquest, with the technological development that would result, will provide a challenge sufficient for the Western spirit and enable that Faustian child, technology, to grow to full maturity. The conquest of space, the colonization of planets in our system and other star systems, will be the official expansionist policy of Imperium, and will create its own myths, its own epic poetry as well as producing—because of the nature of the challenge—a new type of man.

This new type of man, who may be referred to as Homo Sol, will have his origins in the struggle to create Imperium. His philosophy of life will be similar to that expounded by Nietzsche in his *Thus Spake Zarathustra*, and his practical fulfilment will be in the institutions and organizations the New Order of the Imperium will create in order to carry through its policies of not only external conquest but also upward breeding to ensure quality as well as nobility.

The paganism of Homo Sol will not be the destructive type beloved of Christian writers, but will be instead a new *Zeitgeist*—a *Zeitgeist* that functions within the framework of the New Order. The values of this New Order will not be 'inhuman' but most certainly will be anti-humanitarian in the sense that the Greeks and Romans were anti-humanitarian.

Without these new values, there can be no Western Imperium just as, for instance, the Roman Empire would not have been possible but for an often unconscious emulation of earlier Greek values (witness Virgil's attempt to make them more conscious in his *Aeneid*).

The New Order, and all we have said above concerning it, follows naturally from a Time of Troubles—it is a consequence of all the forces acting within the civilization, and in this sense may be said to be the Destiny of the West. Its form and some of its consequences are easy to discern if one understands the ethos of the West, for the Empires of all higher civilizations derive their impetus from an earlier part of their

civilizations' history. Their forms exist in embryo early in their history and, in regard to the West, Spengler was able to perceive this clearly.

However, the New Order of Imperium may never exist, despite being the Destiny of the West. It may never be more than an intuition in most or a vision for a few because the West has been gradually undergoing, in its ethos, a transformation whose consequences may forestall the creation of Imperium. All higher civilizations hitherto have ended in an Empire whose ethos derived from the ethos which gave rise to that civilization itself. The West, however, has been subject to a process of distortion: a distortion, or deformation of its ethos, that no other higher civilization, before the onset of its Universal State or Empire, has been subject to. This deformation has already changed the imperative of the West, and even Spengler, for all his insight, saw aspects of this deformation as what he assumed to be the logical outcome of the West's metamorphosis.

This deformation of the Faustian soul or ethos has occurred on two levels—the spiritual and cultural—separated in time by some eight hundred years.

On the spiritual level, the West has been deformed by the religion of Christianity. The West is not ready for the old age that sometimes follows an Imperium and to which a world-negating religion is more suited. The West should be full of vitality, sure of itself and its mission, and its people should revel in life and its mission, as the Roman Empire at its best did, the youthful instincts of honour, duty and valour. Christianity has made the West prematurely old.

On the cultural level, the deformation is even less well understood—that is, hardly at all, although some of the effects of this deformation have attracted attention. This cultural deformation amounts to a revolution in Western Art, aesthetics, literature, music, and thought, and it is already undermining science as well as contributing to the decline of the quality of life. This deformation, moreover, is increasing, and its only possible outcome will be to forestall the creation of a Western Imperium, creating in its place another type of Empire, world-wide in scope, whose ethos would be violently opposed to the ethos of the West.

To see why this is so, it is necessary to examine in detail the nature of this cultural distortion as well as explain why it is a distortion of the ethos of the West.

## CHAPTER II

### THE DISTORTION OF THE WEST

Outwardly, the distortion was particularly obvious by 1848—the year of the publication of the Communist Manifesto by Marx and Engels, and the ‘year of revolutions’ in Europe.

The Communism that was given form by Marx is, in spirit, at variance to the Faustian ethos. Marxism, of whatever form, be it derived from Trotsky, Rosa Luxemburg, or Marcuse, transforms what the German philosopher Heidegger calls spirit to mere intelligence, it emasculates it:<sup>16</sup>

“Europe lies in a pincers between Russia and America, which are metaphysically the same, namely in regard to their world character and their relation to the spirit.”

In all its implications, the materialism that has come to dominate the present century and which is exemplified by America, does not differ from Marxism or socialism—both represent, despite outward appearance in terms of the type of government, the same approach to the spirit or ethos of the West. Both emasculate that spirit, as Heidegger well understood. For Marxism is not, as Spengler assumed, the logical outcome of the Faustian will-to-power; rather, Marxism is the ultimate contradiction of the Faustian. It returns the spirit to earth, to material concern, and reduces everything to that which is common. It is totally opposed to the heroic idealism which is one of the Faustian qualities. The concern of the Faustian is more will-to-knowledge, more mastery through the use of a myth or mythos which is at once both numinous and archetypal<sup>17</sup>—Marxism never has been, and never can be, numinous in the sense that Goethe’s *Faust* is numinous or Nietzsche’s *Zarathustra*. Marxism, by its very nature and aims, seeks to destroy what is numinous and archetypal—as, for example, in art, where everything is reduced to either political propaganda or ‘social realism.’ Marxism is based on the lowest common denominator; the ethos of the West seeks to raise everything up to a higher level through conquest, exploration, and the challenge of knowledge.

Marxism, and, of course, the Communism which derives from it, uses for its own benefit Faustian technology and techniques—but only as a means. It is never imbued with the slightest trace of Faustian ideals.

The whole of the philosophy of Heidegger—as well as the earlier one of Nietzsche—is a revolt against the material distortion of the West. It represents a desire to return to the numinosity which, for Heidegger, is captured in poetry<sup>18</sup> and, for Nietzsche, in a revaluation of all values, in a new type of man. Practically, this amounts to the difference between acting and thinking instinctively, with the blood, and acting from a position of materialism, with cerebral ‘intelligence.’ The former is Faustian, the latter is what Spengler described as Magian—indeed, the last

possible metamorphosis of the Magian soul. It is no coincidence that this Magian way of thinking is best exemplified by the precepts contained in the Babylonian Talmud—for the origins of the Magian ethos lies in the Babylonian civilization. The most important religion of that civilization, as Toynbee showed, was Judaism.

Yet the distortion of the West is much more than the distortion of Marxism. In the realm of music, it is the atonal, or 12-tone system of Arnold Schoenberg (1874-1951)—the triumph of clever intelligence over that Faustian will which found its most numinous expression in the music of Johann Sebastian Bach, Wolfgang Amadeus Mozart, its most dynamic in Beethoven and its most expressive (as a premonition of Imperium, perhaps) in the music of Carl Orff (*Carmina Burana*), the polyphonic-based music of Ligeti (*Requiem, Lux Aeterna, Atmospheres*), and Arvo Part’s ‘*Tabula Rasa*.’

In the realm of thought, the distortion is expressed in the psychological theory of Freud (1856-1939) with its emphasis on sexuality and materialism, as well as in the positivist theories of Carnap, A. J. Ayer, and Thomas Kuhn. Art has been distorted—moved away from the Hellenic-derived respect for physical beauty—by movements such as abstract art, Dadaism, collage, the ‘Pop Art’ of Warhol and Segal, and the ‘Nouveaux Realistes’ of Klein. Aesthetically, these movements have eroded the vitality of the Faustian and destroyed with their cults of ugliness the beauty inherent in Western art; they have replaced spirit with mere childish experimentation and anarchy. They are completely lacking in any positive values whatsoever.

It cannot be denied that the movements in art mentioned above, the theories of Freud, Carnap, Ayer, and others, the atonal music of Schoenberg and his followers, as well as Marxism in its many forms, have significantly changed not only the cultural orientation of the West, but also (as witness Marxism) the societies composing the West. Of Schoenberg, for instance, it has been said:<sup>19</sup> “Schoenberg has exercised a far-reaching and profound influence on the music of the twentieth century, not only through his compositions but also through his work as a teacher and his intellectual stature as a philosopher and interpreter of his age.”

Furthermore, several new studies (often erroneously described as ‘sciences’) have come to dominate Western life, both within institutions of learning and without. The cumulative effect of these studies has been to change the course of the West, since the people most affected by them—those in institutions of higher education—tend to come to dominate the educational life of the West, its media and the cultural sphere in general by virtue of the positions of authority and control obtained through their educational opportunities. As a consequence, social changes have resulted from both government policy and non-governmental pressure. A new *Zeitgeist* has arisen, and a consensus of opinion created and maintained throughout all the societies of the West.

These new studies—apart from being but complementary to Marxism

and the psychological theories of Freud and Adler—are sociology, social anthropology, social studies, and linguistics.

Some of these movements or studies have as their aim direct political action of a revolutionary kind. Of the Marxist ideas of Marcuse it has been said, by an established British philosopher:<sup>20</sup> "... the ideas of Marcuse and the Frankfurt School have come to dominate some Social Science Departments in various universities in Europe, and through them to have a continued and important influence on some of the most intelligent young people in the West."

Sociology is regarded by sociologists as having its origin in the work of Emile Durkheim. Durkheim's work was further developed by his nephew Marcel Mauss.<sup>21</sup> Social anthropology began with the work of Franz Boas and was developed by his student Ruth Benedict. It flourishes today under the guidance of Levi-Strauss.

Levi-Strauss, "... draws very heavily on Durkheim, Marx, and Freud... his Marxism only makes sense if we see it as highly Durkheimianized and his Durkheimian positivism only if blended with something from Marx. All the rest is Freud."<sup>22</sup>

Linguistics derives from Boas, Bloomfield, and, more recently, Noam Chomsky. Of Chomsky, it is generally said that "he speaks with unrivalled authority."

From these studies have come others—like 'race relations' and 'women's liberation.' Prominent among the latter are Betty Friedan and Bella Abzug.

All these subjects, movements, and schools, as well as the so-called 'liberation movements' that derive from them<sup>24</sup> have profoundly changed the spirit of the West and profoundly altered both its inner and outer structures. In fact, the ethos of the West has been changed over a period of some one hundred and fifty years from a dynamic Faustian assertiveness to a neurotic guilt and an obsession with sexuality, materialism, and change. That this change has occurred is no coincidence.

What all these movements and theories have in common, apart from the fact that they all, directly or indirectly, contradict the ethos of the West,\* is their common origin. They are all creations of Jews—the last representatives of the decayed Magian soul.<sup>25</sup>

Marxism, with its apocalyptic visions, is a modern manifestation of Judaism, just as: the theories of Freud represent the Jewish concern with sexuality (evident in the Talmud<sup>26</sup>). Jews themselves understand this: "It is this which draws us near to our close relatives, the Marxists... A Jewish passion runs through them too. No people gave more to its political ideas than the Jews, and one of the most glorious chapters in our history is that of the Jewish martyrs for materialism..."<sup>27</sup> In this context, the historian R. S. Wistrich's study, *Revolutionary Jews from Marx to Trotsky*<sup>28</sup> is invaluable.

Even the 'counter-culture' of the sixties and early seventies, which did so much to change the ethos of the younger generation by spreading

among them the ideas of anarchism, drug abuse, and pacifism, owes its origin to Jews—Wilhelm Reich, Erich Fromm, and Marcuse. Among the leading representatives of this 'drug and pop culture' were Allen Ginsburg and Abe Hoffman.<sup>29</sup>

That all these movements are a distortion of the ethos of the West is evident if one considers, not only what was representative of the West before these movements began, but also what kind of art, philosophy, and politics should have been produced by the natural process that transforms a higher civilization into an Imperium (for the West, from about 1900).

Fundamentally, there is a transition from money-based politics to force politics under the aegis of Empire builders like Cecil Rhodes.<sup>30</sup> These men, while they may differ in many things, are united insofar as they represent quite deliberately the conquering and civilizing spirit that is one of the marks of the Imperium to come. That is, they are foremost men who have undergone what Toynbee called 'withdrawal and return'<sup>31</sup> and because of this character-building process they are possessed of charisma—like Scipio Africanus and Scipio Aemilianus in the time before Caesar. Such figures are also heroic, in the Homeric sense.

However, after a few of these men had arisen, there was in the West a return to money-based politics and the 'creative minority' who provide the impetus for advance for every civilization became neurotic and guilt-ridden. Instead of Caesar-men, the West produced what Colin Wilson<sup>32</sup> has called Outsiders—creative people whose spirit has suffered a distortion: "Our civilization, says Wilson,<sup>33</sup> 'has grown steadily closer, in its everyday life, to the Marxian attitude. That is why we are producing Outsiders.'"

For a higher civilization, this transition period before the beginning of Imperium is marked, in art, by a short period of natural decline after what Nietzsche called the Dionysian breaks out and overtakes the purity and serenity achieved, by the artists of the civilization, of the Apollonian. For the West, this Apollonian form was achieved in music by J. S. Bach, while in the later Mozart (K385, The Haffner and K551, The Jupiter) the Dionysian passion that marks the music of Beethoven is already evident. After Beethoven, music could never be the same—in his music there is suffering, strife and reconciliation, whereas in Bach there is purity, purpose and an ordered image of the cosmos. It is with Beethoven that the person—his condition and emotions—come to the fore, before the cosmos. Man, after Beethoven, is no longer for music simply an aspect of the gods. He is an individual. With Bruckner there is the natural return to the Apollonian and the concern with timelessness and the cosmic. But this return of Bruckner is a personal return, the aspiration of the individual toward the cosmos rather than the attempt to represent the natural harmony of the cosmos through the instrument of music as in Bach. With Wagner, this personal attempt to reconcile the Dionysian and Apollonian reaches its climax—the attempt to fuse, through the projection of archetypal images in operatic form (Siegfried as Hero, Hagen as shadow, etc.), the personal and the divine. This attempt does not succeed, despite the sublimity of some of the music and the grandeur of the story of *The*

\* See below, pp. 13-15



*Ring*, because Wagner used the form of the Opera. As an art form, opera was already dead by Wagner's time—it no longer spoke, with the fire of passion, to the people—only to a segment of them. This segment (mostly bourgeois) was already living with the trappings of decadence.\* Furthermore, Wagner used as the basis of his Music Drama the dead story of the *Ring*—a myth which no longer spoke to his audiences as it spoke to earlier generations. The story of the *Ring* was grand, but it lacked the numinosity of living myth.

Moreover, Wagner's attempt, through his Music Drama, could not succeed because it was too early. The epic poetry capable of both moving and involving the audience did not exist. Such poetry (and such a union of the divine and man as Wagner wished to achieve through his music) are possible today, at the beginning of Imperium—and are only possible today. This epic poetry involves the struggle to create Imperium—the battles, the aspirations, the victories, and the defeats. Only this struggle possesses, *for the West at this moment of its history*, the power to inspire as Homer's *Iliad* inspired the Greeks and Virgil's *Aeneid* the Romans. Because of this, only such epic poetry has any meaning for the West—all other poetry, of whatever style and dealing with any other theme, is worthless.

The fact that no such epics exist is clear evidence of how distorted the art of the West has become. Indeed, not only are there no such epics celebrating those who struggled to uphold Faustian values and who lived and died upholding the values that will create Imperium, but there are no attempts to express these values or their spirit in any form of art. There is, in short, nothing that anticipates the Art of Imperium (as it should be anticipated at this time) as Johann Froberger and Frescobaldi anticipated Bach.

There are only the merest intimations of this in some of the music of Ligeti—but nothing that should parallel the beginnings of Imperium, with the possible exception of Orff's *Carmina Burana*, whose impact is purely Faustian, bursting with joy and full of the energy of the creators of the West. There is, instead, atonality, serialism, the influence of the negro and the anarchic. These certainly are not expressive of the transition of the art of music from a 'Time of Troubles' to an Imperium—they bear no resemblance at all to the supreme music of Bach, the passion of Beethoven, the numinosity of some of Sibelius, or the traditional music of Vaughan Williams. But above all, the music that today dominates the West—represented on the one hand by the negro-influenced 'pop' and so-called 'rock' music, and on the other by the cerebral banality of electronic noise in which Stockhausen excels—does not reach toward the future with an originality based firmly on tradition and with a new insight that is both numinous and accessible. The new music that heralds Imperium is neither the preserve of a few very clever and self-indulging critics, nor totally at variance with the whole tradition of Western music, from its beginnings in Gregorian chant to the great symphonic writing of

Beethoven. Only, it must be said again, in Ligeti's *Requiem*, *Lux Aeterna* and *Atmospheres*, does the promise of this new music show.

What is significant about this distortion is that the technology of the West, as well as its more material resources, have been harnessed not only to propagate all aspects of the distortion but also to root it so firmly in the soil of the Western psyche that what is truly Western has very little chance of surviving at all, so choked would its flower be by these weeds.

These influences which have so profoundly changed the attitude of the West and so drastically changed its art are all decadent. By 'decadent' we mean spirit as a mere tool in the service of others: "... a tool the manipulation of which can be taught and learned. Whether this use of intelligence relates to the regulation and domination of material conditions (as in Marxism) or in general to the intelligent ordering and explanation of everything that is present and already posited at any time (as in positivism)... the spirit as intelligence becomes the impotent superstructure of something else" (Heidegger<sup>34</sup>).

What is lacking in intelligence is the numinous—that quality which art at its best expresses. The process of intelligence dominating spirit in this way—the origin of the decadent in art and philosophy—is usually the fate of an Imperium, not the transition to an Imperium from a Time of Troubles. What moulds the creativity during this transition (and well into the Imperium itself) is the image of the civilization's past. This gives form and authority to the Imperium and its institutions—it is the channelling of the spirit or ethos of the civilization into the forms and images appropriate to Imperium and in art becomes not a constriction but a new challenge. Thus, before the Roman Empire, the vigour and imagination of Ennius (239-169 BC) had given way to the image of the past (the Greek) achieved by Lucretius (98-55 BC) in his *De Rerum Natura*. Finally, there is Virgil (70-19 BC) whose art captures the Destiny of Rome and makes possible the Imperial advance, rooted as it then was in the Greek past.

An expression similar to Virgil's should exist in our time and in those artforms which the West has created. Only such artforms, which express by the very fact of their creation in our civilization, part of our ethos, possess the ability to inspire on a large scale the people of the West. Such artforms are film, music of a symphonic kind, and painting. Primary among these is the artform of the film. An expression of the past of the West and a numinous intimation of the future (Imperium) should exist in these artforms—particularly in film.

Film is the one artform that could realize Wagner's dream of the Music Drama and Scriabin's 'Mysterium.' Scriabin hoped to create a type of music which, when joined with colour and fragrance, would unite man with the gods. However, in film there is only (and always has been since the very creation of the medium) entertainment, intellectual cleverness, social realism, and obsession with sexuality. There is nothing mystical in the sense of a looking back to the achievements of the West or a looking forward to the triumphs of Imperium. There is nothing vital which possesses the nobility and purity we associate with the Greeks—nothing

\* 'Decadence' is defined below, p. 15.

which attempts to *inspire*. No positive, Western ideals. In the whole history of the artform of the film there have only been three attempts—three attempts out of the thousands of films which must have been made.

The history of the film—the most valuable artform the West has created—affords sufficient evidence of both the distortion of the ethos of the West and the way the creations of the West have been used as instruments of the distortion. Indeed, of all the artforms indigenous to the West, the film is the one where those champions of everything material against everything Faustian—the Jews—have the most direct control. Thus even *The Times Literary Supplement*, a much respected journal, could say: “Hollywood was founded by a band of buccaneering Jewish immigrants from Eastern Europe.”<sup>35</sup> The film has become, thanks to this control and influence, a medium for those values which the Jews have foisted upon our civilization—the values represented by Marxism, sociology, positivism, obsession with sex, and the racial inter-mixing that derives from the dogma of social anthropology.

One exception to all this is the very early, silent film of D. W. Griffiths, *Birth of a Nation* (1912). However, no one has even attempted to use the film in the manner Wagner conceived for his Music Drama or Scriabin his *Mysterium*. Only in Japan have films been made as they should have been made in the West—the films of Kurasawa (Seven Samurai, Kagemusha, etc.) express the ethos of Japan beautifully and are masterpieces of the artform. Nothing comparable to them exists in the West to express the Western ethos.

The distortion of the West we have been discussing was recognized, poetically, by T. S. Eliot. His *The Waste Land* shows the poverty of Western society in Eliot's time. Yet his poetry remains pessimistic, providing neither a solution nor an understanding of the forces which produced that poverty in the first place and as such cannot be Faustian poetry. It lacks the feeling for life—the joy of life—that is Faustian. Further, for all his insight into the spiritual decay of the West, for all his brilliant style, Eliot found comfort (cf. *The Four Quartets*) in Christianity—that contradiction par excellence of the ethos of the West.

## CHRISTIANITY AND IMPERIUM

Few would dispute the Jewish origins of Christianity, although there would be many who would dispute the Nietzschean claim that, despite pagan influence, Christianity has remained essentially Jewish in spirit—an expression, like Judaism, of the Magian ethos, just as Marxism is Magian. Thus Rabbi Lionel Blue: “From Judaism have come two religions: Christianity and Islam. Its third and latest child has not been a religion but an ideology: Marxism.”<sup>36</sup>

According to Nietzsche,<sup>37</sup> “In Christianity all of Judaism attains its ultimate mastery as the art of lying in a holy manner. The Christian . . . is the Jew once more.” Christianity, as explained earlier, supplanted the

Hellenic values and thus distorted the West. According to Nietzsche, “The Jews are the strangest people in world history . . . out of themselves they created a counter-concept to natural conditions: they turned religion, cult, morality, history, psychology, one after the other, into an incurable contradiction to their natural values . . . Even today the Christian can feel anti-Jewish without realizing that he himself is the ultimate Jewish consequence.”<sup>38</sup> Marxism, sociology, and all the long etcetera of Jewish grown studies like Freudian psychology, all distort natural values and reduce everything to the most basic and base: “Whom among today's rabble do I hate the most? The Socialist rabble, the Chandala apostles who undermine the worker's instinct, his pleasure . . . who make him envious, who teach him revengefulness. Injustice never lies in unequal rights, it lies in the claim ‘equal rights.’ What is bad? . . . everything that proceeds from weakness, from envy, from revengefulness.”<sup>39</sup>

For the West to create Imperium it is necessary for it to replace the god-feeling Christianity with one born from the ethos of the West. This feeling would, as outlined above, be essentially pagan and involve a return to the idealism exemplified by heroism. As Lord Kenneth Clarke has said:<sup>40</sup> “I suppose that this quality, which I may call heroic, is not part of most people's ideas of civilization. It involves a contempt for convenience and a sacrifice of all those pleasures that contribute to what we call civilized life. It is the enemy of happiness. And yet we recognize that to despise material obstacles, and even to defy the blind forces of fate, is man's supreme achievement.” Such an attitude contradicts the materialism rampant in the West and is incompatible with Christianity and every other manifestation of the Magian.

The Western reaction which is to come—and which must come if Imperium is to be created—will be unmistakably a reaction against both Christianity and the decadence and materialism of the Magian. This reaction and return to older and truly Western values (rooted as they are in the Hellenic) will be turned into a fruitful resurgence with the coming of the Caesar-figure Vindex, the one who avenges. He, and he alone, will be instrumental in creating Imperium. Vindex is the creative leader whose response to the challenge of Western decline and distortion will inspire and make possible the Imperial advance and the creation of a New Order. The Imperium he founds will, in time, expand far beyond the boundaries of the Earth. With Vindex, the materialism of capital and the materialism of Communism will have ended, and a New Order will arise.

Vindex is the Destiny of the West—and his followers the force that will create Imperium. That this is so is not in doubt, as the model of higher civilization has been the creation of such a figure—the West will be no exception. What will be unique to the West, however, is the manner in which Imperium will, and must be, created because of the distortion the ethos of the West and, consequently, the societies of the West have suffered. Vindex can only create Imperium by the sword, by force of arms.

Vindex, the creator who avenges, must come. He is a natural force, like

lightning and sun, and he is awaited not only by those of the West who yearn for the nobility and purity the New Order will create, but also by those, like the representatives of the Magian who, consciously or unconsciously, uphold and propagate ideas and values contradictory to the West. These representatives of the Magian—be they Jews or those upholding Magian values against Western ones—fear him, for they know that his emergence dooms them and the world they hope to create. Their world would be one where Magian values and ideals—like Communism—ruled, where everyone was leveled down and where those who did not conform, in thought, word or deed, would be broken by the techniques created to pacify. Already this kind of terror exists—for instance, when Vladimir Danchev, a commentator on Radio Moscow, said something in a broadcast which did not meet the approval of his superiors; he was interned in a psychiatric hospital for treatment.<sup>41</sup> Communism destroys individuality.\*

However much Vindex may be the Destiny of the West, Imperium will only be created by those prepared to fight and die for it: The opponents of Imperium and the New Order will use every means at their disposal to maintain the power and influence they have and there will and must be a great deal of suffering and death on both sides. Imperium cannot simply be thought or wished into existence—it has to be fought for, and its creation will demand the type of heroism immortalized by the battle of Thermopylae, where Leonidas and his few hundred Spartans held out until death against the whole army of Xerxes. Such heroism would return that spirit essential to Imperium and enable both a spiritual and artistic renaissance of a magnitude unsurpassed by any previous civilization.

In contradistinction to the destruction of personality which is the inevitable outcome of all forms of socialism and Marxism, the New Order of Imperium would, because its ethos would be genuinely Western, ensure the greatest possible diversity of personality. Indeed, once travel in space became commonplace (as it would under the New Order, where Western energy and inventiveness are channeled to Western goals), an era of individualism unique in the history of civilizations would occur. This era, by its nature (colonization of planets and star-systems) would also ensure the survival of Western civilization beyond the normal four-hundred year span of Imperium. Were the forces of Communism to triumph (as they might, given the slothful character of much of the West and its nearly total absorption of Magian ideas), then the civilization of the West will have failed through its own weakness. The triumph of the Magian and his invention, Communism, would mean the end of civilization, a rapid decline followed by a period of barbarism and terror far greater than any known hitherto. An interregnum of several thousand years would result as

\* As Solzhenitsyn has said (42): "Socialism begins by making all men equal in material matters only (this, of course, requires compulsion)... Furthermore, it means that the basic elements of personality—those elements which display too much variety in terms of education, ability, thought, and feeling—must themselves be levelled out."

a consequence of the costly Communist experiment—a period without any recognizable civilization; no art, little technology, and certainly no science. In short, Communism would have negated with its triumph and the inevitable collapse\* over four thousand years of evolution. It would have tried to eradicate the two things on which civilization depends—individuality and challenge.

The choices available to the West vis-a-vis the future are not choices over any parochial form of politics or between contending states. There is only the choice between Imperium and its New Order and the triumph of the Magian. All other conflicts are meaningless and doomed to vanish. One is either for the Imperium-idea, or against it; there is no longer any possibility of a middle-way.

\* Communism tries to mould man to its (totally artificial) ideas. Because of this, it can only end disastrously. One can no more make a fir tree grow like an oak than one can make Communism and its consequences workable for man.

## CHAPTER III

### THE RESURGENCE

It seems at first singularly unfortunate that an examination such as we have conducted (a rational and non-political examination, it should be noted) between the effects of the Faustian and the Magian souls on the West during its transition toward a Universal State or Imperium, should today be anathema insofar as the majority of the peoples of the West are concerned.

That this is so, however, is natural—given the extent of the distortion that has occurred and which we have, very briefly, uncovered in the last chapter. Yet there is one aspect of this 'distortion,' above all others combined, which makes this possible. This aspect we would most assuredly seek to avoid were we seeking the approval of those in authority, who have a vested interest in the triumph of the Magian because their positions depend on their acceptance of or acquiescence in the 'Liberal/Socialist' notions prevalent in the West. This aspect has been avoided almost without exception by other writers, like Heidegger, who have understood the drift of the West.

To avoid this aspect, however, is impossible, for on its correct evaluation the Destiny of the West depends, and without an understanding of this aspect it is impossible to visualize, let alone fight for, the Imperium. This aspect is, of course, National-Socialist Germany.

National-Socialist Germany stands condemned today on three counts: First, that Hitler and the philosophy of National Socialism were responsible for the extermination of some six-million Jews during the years 1942-1945; second, that Germany was directly responsible for the Second World War; and, third, that National-Socialist Germany was some kind of 'terror' state. Quite often, however, National Socialism is simply described as 'evil.'

Before discussing the relation National Socialism bears to the ethos of the West—and in particular the importance of Adolf Hitler and his ideas for the Imperium-idea—it is necessary, and indeed vital, for us to concern ourselves with the three objections to National Socialism listed above. We do this to form a clear picture of what National Socialism actually was, as opposed to what we have been led to believe it to be, since it should be fairly obvious that any philosophy which, even forty years after its destruction, can still arouse intense emotion and can still be considered, by the establishment, as a threat sufficient to warrant (as in the case of West Germany and many other countries) special legislation making it illegal, must have been subject to a greater or lesser degree to some type of a propaganda campaign in an attempt to discredit it, particularly since the Western 'Democracies' had to justify their total war against this philosophy and its followers.

## THE EXTERMINATION OF THE JEWS

It is alleged that this extermination took place during the years 1942-1945.<sup>43</sup> After the Second World War it was a commonly held view that the exterminations took place in gas chambers, not only in the Polish camps like Auschwitz, but also in concentration camps situated in Germany itself (Dachau, Bergen-Belsen, for example). Newspapers were full of lurid accounts and photographs of heaps of corpses, and it was claimed at the Nuremberg Trials<sup>44</sup> that exterminations took place at Dachau. This claim was repeated many times in the following years. However, it soon became evident that what had occurred in the German camps like Dachau and Belsen during the last months of the war (and mainly the result of Allied bombings) was typhoid epidemics. It was these epidemics which were responsible for the chaotic conditions and corpses found by the Allies in the German camps. That this was the case was revealed not only by the International Red Cross<sup>45</sup> but also by the American Association for the Advancement of Science<sup>46</sup> as well as individuals like the American lawyer Stephen Pinter.<sup>47</sup> However, these rebuttals to the extermination legend never received wide-spread publicity—even though a number of Germans had been wrongly convicted on false evidence of 'extermination' at these camps<sup>48</sup> and several of them had been executed. Even today, over thirty years after the denials first appeared, many people in the West still believe that exterminations took place in camps like Belsen and Dachau.

After these denials, attention shifted, both at 'War Crimes' trials and in the controlled public press, to the camps which had existed in Poland, and particularly Auschwitz, which had been captured by the Russians in December of 1944. By the early fifties, the story of the extermination camps in Poland had taken on a specific form and became widely accepted, even though the 1950 edition of *The Encyclopaedia Britannica* made no mention whatsoever of extermination of the Jews, saying merely that many Jews, like other European civilians, had suffered during the war as a result of the conditions of war (such as bombings).

The story which was propagated in the fifties about the exterminations was rarely questioned by historians. People who were interested in the question of the exterminations relied principally on two books: Hilberg's *The Destruction of the European Jews*,<sup>49</sup> and Reitlinger's *The Final Solution*,<sup>50</sup> together with evidence produced at the Nuremberg Military Tribunal of 1946-1949. Later, many more historical works concerning what became known as either 'the Final Solution' or 'the Holocaust' were produced, but they added hardly anything to the evidence produced by Reitlinger and Hilberg. Alongside of them, many memoirs by survivors of the camps were published, and trials of those alleged to have been responsible for the exterminations continued throughout the fifties, sixties, and seventies, the most well-known being the Auschwitz trial of 1963-1965.

According to all these books, memoirs, and trials, the mass

exterminations took place in 'gas chambers' which were disguised as shower baths. Once inside these chambers, the victims were put to death by Zyklon-B, that is hydrogen cyanide. The corpses were then removed and cremated, usually in ovens but sometimes (because of the number of bodies) in open pits.

According to Hilberg,<sup>51</sup> "In Auschwitz the Jews were killed with hydrogen cyanide..." According to Reitlinger,<sup>52</sup> "Twenty-five minutes later, the 'exhauster' electric pumps removed the gas-laden air, the great metal door slid open, and the men of the Jewish *Sonderkommando* entered... Then the journey by lift or rail-wagon to the furnaces." Without exception, this version of events is the one presented by other writers subsequent to Reitlinger.

Zyklon-B is hydrogen cyanide gas absorbed on diatomite—because of this, the gas, when activated, is released slowly *over a period of many hours*. The gas is highly explosive, adheres to surfaces (including hair), and in concentrations of as little as eighty parts per million can seriously incapacitate.

If the victims had been gassed as Reitlinger and others claim, with sometimes up to two thousand in a chamber, the gas would not only have adhered to surfaces but also would have formed pockets between the bodies and no fan in existence in the 1940s could have dispersed all the gas (where the deadly gas went after it had been removed is never explained). According to Reitlinger and others, the *Sonderkommando* used water hoses not, as might be expected, to remove traces of gas but to "remove the blood and defecation."<sup>52</sup> Where this water went is not explained, since the floor "had no drainage tunnels."<sup>54</sup> Furthermore, some of the survivors who wrote memoirs claim that during the removal of the bodies members of the *Sonderkommando* as well as some of the guards smoked cigarettes.<sup>55</sup> Had this actually happened, the residue of gas would have exploded.

That the Germans used Zyklon-B for fumigating army posts and destroying lice (a common problem in war), is not disputed,<sup>56</sup> and even a cursory examination of the manner in which the Germans used Zyklon-B as a disinfectant shows the stringent precautions used in handling this deadly gas. In using the gas for fumigation—and because its tenacity in adhering to surfaces makes dispersion difficult—the Germans would evacuate the surrounding area and allow up to twenty hours to elapse before the fumigated area was considered safe. This is in stark contrast to the twenty-five minutes Reitlinger and others allege.

What is alleged about the exterminations in respect of the method used (Zyklon B) is scientifically clearly impossible, and casts doubt on the whole extermination story. However, reliance is often placed, in 'proving' the extermination, on the evidence produced at one of the many trials that have taken place during the past forty years—in particular the IMT trial of 1946, the NMT of 1946-1949, and the Auschwitz Trial. It is therefore necessary to examine the nature of the evidence produced at these trials.

At the IMT, the defence, unlike the prosecution, was only given access

to evidence if that evidence in some way incriminated the defendants.<sup>57</sup> This was simple since the prosecution (the victorious Allies) possessed all the documents. As the historian Werner Maser says: "Defence council had no opportunity to make their own selection of material... Thousands of documents which seemed likely possible to incriminate the Allies and exonerate the defendants suddenly disappeared."<sup>58</sup>

There existed at these trials countless cases of mistreatment and very many cases of outright torture against the defendants. Maser gives a typical example: "Oswald Pohl, who was not imprisoned until 1 May 1946, was tied to a chair during his interrogation by American and British officials, was beaten unconscious, kicked and generally maltreated until he was prepared to incriminate Walter Funk in writing."<sup>59</sup> At the Dachau trial, there were 137 cases where male defendants had their testicles crushed during interrogation,<sup>60</sup> here the torture was carried out by the American War Crimes Branch run by Colonel David Marcus, a Zionist Jew who later left the American Army to fight with the terrorist *Haganah* in Palestine. The torture of German officers and soldiers in the Malmedy case<sup>61</sup> is fairly well known. Many SS officers and men were simply shot without trial as a warning to others of what would happen if the defendants at trials did not 'cooperate' and 'confess.' One such incident is well documented: On April 29, 1945, the members of the 1st Battalion, 157th Regiment, 45th Division of the US Army machine-gunned more than 100 SS officers and men at Dachau. A photograph of this atrocity, taken by Nerin Gun, a freed inmate of Dachau, survived.

More recently, the mistreatment and torture continued during the trial, in Duesseldorf, of people involved with the Maidanek camp. For example, Hildegard Laechert, who was sentenced to twelve years, appeared in the courtroom on the day of her sentence with massive bruises on both her arms and hands. Her appearance in this condition brought forth no comment from anyone at all.

Many Germans awaiting trial simply died 'from natural causes,' although the deaths at one time became so frequent that even a Jewish writer was moved to say:<sup>62</sup> "We hear time and time again of cases where prisoners accused of war crimes have passed away 'of their own free will.' It is quite obvious that there is something extremely fishy about all this."

Another recent case of torture concerns Klaus Barbie, extradited to France early in 1983 (his extradition was a violation of both French and Bolivian law). On his arrival in France, Barbie was examined by several French doctors who pronounced him "in excellent health."<sup>63</sup> However, three weeks later, Barbie was admitted to hospital for an emergency operation<sup>64</sup> on a strangulated hernia, a condition that can be caused by blows to the stomach and lower abdomen.

With regard to the IMT, the NMT, and similar trials held during the immediate post-war period, when direct torture failed to elicit 'confessions,' the interrogators resorted to other methods such as mock trials where 'death sentences' were handed out, threats to the defendants' families (these were found to be very effective) and relatives.<sup>65, 66</sup>

At the IMT, the prosecution resorted to many dubious practices, such as the use of affidavits, several thousand of which were produced. These affidavits, contrary to normal law practice, could not be challenged by the defence. In the matter of defence evidence, the prosecution had the right to decide before the evidence was shown in court if it was 'relevant.'<sup>67</sup> If they considered it not to be 'relevant' (that is, 'it could have helped the defendants'), then it was withdrawn. Moreover, the charter of the IMT stated that the court should not be bound by technical rules of evidence. These rules ensure a fair trial under the legal system in operation in all Western countries. Quite often evidence, required by the defence and which might have helped their clients, simply disappeared.<sup>68</sup>

As Charles Wennerstrum, Presiding Judge for Case VII, in the subsequent trials stated: "Had I known seven months ago what I know today, I would never have come here . . . The prosecution has failed to retain its objectivity uninfluenced by a desire for vengeance or personal ambition to obtain verdicts of guilty. The whole atmosphere here is an unhealthy one. Many of the lawyers, secretaries, interrogators, and investigators employed here have only become Americans in recent years. Their personal past is rooted in the hatreds and prejudices of Europe."<sup>69</sup> These 'recent Americans' included people like Robert Kempner, a Jew born in Germany in 1899 and now again living in Frankfurt, Germany, chief prosecutor in Case 11 of NMT, Frank Steiner and Harry Thon who, together with a Lieutenant Perl (who claimed to have been in a concentration camp in Germany), were among the most brutal interrogators during the Dachau trials, their specialty being crushing testicles.

In such circumstances as these it is hardly surprising that so many guilty verdicts were recorded. Out of the 1,672 tried during the IMT and NMT, 1,416 were found guilty and 420 were executed. Even the manner of the so-called judicial executions was barbaric. Refusing the military personnel their right to death by firing squad, the ten condemned at the IMT (who included Field Marshall Keitel, whose 'crime' was being a good soldier, and Julius Streicher, whose 'crime' was being anti-Jewish), were hanged on the 16th of October 1946. Julius Streicher took fifteen minutes to die, Ribbentrop 10 minutes, and Keitel over 24 minutes. Later executions in Landsberg were even more barbaric and bungled: many of the victims, after being hanged, had to be suffocated to death by stuffing cotton wool into their mouths and noses by American soldiers standing below the gallows.<sup>70</sup>

The treatment given to the defeated National Socialists who fell into Allied hands was almost as brutal. The treatment given Julius Streicher was typical: According to a manuscript he managed to smuggle to his defence council at Nuremberg, Hanns Marx, "... In Freising put into a north-facing cell. Window was out so it was even colder . . . I was naked. Four days! On the fourth day I was so cold my body was numb. I couldn't hear anything. Every 2-4 hours (even in the night) niggers came along under the command of a white man and hammered at me. Cigarette burns on the nipples. Fingers gouged into eye-sockets. Eyebrows and chest hair

pulled out. Genitals beaten with an ox-whip . . . my jaws were pried open with a stick and my mouth spat into. Beaten with the whip—swollen, dark-blue welts all over the body. Thrown against the wall. Blows to the head . . . a heavy chain across the back. When I refused to kiss the nigger's feet, kicks and blows, . . . When I refused to drink out of the chamber-pot in the latrine, fresh torments."<sup>71</sup>

Another factor to be borne in mind when examining most of the recent trials (from the Auschwitz trial of 1963-1965 to the Maidanek trial of 1975-1981) is the psychological pressure brought to bear on the defendants by not only the length of the trials (*six years* in the case of the Maidanek trial) but also the time spent in custody before trial (several years for those involved in the Auschwitz trial). No one could endure a six-year trial plus time in custody before the trial, for instance, without the resolve of their own innocence being severely tested, and those who were strong-willed enough to endure such a trial and maintain their protestations of innocence in spite of the enormous psychological pressure to 'confess' were the ones who usually died in custody while awaiting trial. People like Richard Baer, former Commandant at Auschwitz, who was looking forward to his trial so he could not only prove his innocence but with his unrivalled knowledge of Auschwitz tell what really happened during the war. Baer died of 'natural causes' while awaiting trial.

Not one piece of real evidence has ever been produced to substantiate the claim that the National Socialists exterminated some five or six million Jews during the Second World War. What has been produced, in the form of 'confessions' at trials, etc., came as a result of torture, threats, mistreatment, and psychological pressure. The method historians claim to have been used for most of the exterminations, gassing, using Zyklon B, is scientifically impossible. The documentary evidence produced by various historians and courts, which is often cited as proof of the extermination, is either completely false (as in the case of the so-called Hoess affidavit and the Gerstein statement<sup>72,73</sup>) and can easily be proved to be false, or is evidence which is interpreted according to a preconceived belief. For example, the shower baths at Auschwitz are claimed to have been 'gas chambers.' Such claims are supported by either confessions from guards (which are false, having been obtained under duress) or by witnesses.

These witnesses usually contradict each other (as happened many times during the the IMT, as anyone who reads the transcripts of the trials will discover) or rely on hearsay and conjecture. When such witnesses are specific enough for their statements to be tested, they are usually found to be inaccurate or lying. A typical case involves a survivor called Vrba who claimed to have been at Auschwitz. Vrba testified at many trials after the war, and wrote his memoirs. He claimed to have witnessed an air raid while he was at Auschwitz<sup>74</sup>; according to him, this raid took place on 9 April 1944. However, it is known from the American Air Force's own records<sup>75</sup> that air raids on the Auschwitz area only began *after* August 1944.

The short survey we have undertaken is not intended to be exhaustive, but sufficient has been said to cast doubts on the whole extermination story. When the extermination question is examined critically, it is impossible not to doubt it. Critical and extensive examination of the 'Holocaust' has been carried out by Professor Paul Rassinier,<sup>76,77</sup> a former inmate of Buchenwald concentration camp, Professor Faurisson,<sup>78</sup> Dr. Butz,<sup>79</sup> and many others.<sup>80,81,82</sup> Without exception, these detailed studies prove that the whole 'Holocaust' story is untrue.

No historian has ever produced a work which offers proof of the 'Holocaust.' Those, like Reitlinger and Hilberg, who have written books on the subject rely for their belief in the 'Holocaust' on confessions obtained under duress, statements by witnesses which can easily be disproved, affidavits whose contents (like the Gerstein statement) are absurd,<sup>83</sup> and documentary evidence such as the transcript of a speech Himmler is supposed to have made in Posen in October 1943, which are demonstrable fakes.<sup>84</sup> Further, nothing can change the fact mentioned earlier and propounded among others by Professor Faurisson<sup>85,86</sup> that the method supposed to have been used to exterminate the majority of Jews is scientifically impossible.

So accepted, among the people of the West, has this lie of extermination become as a result of over forty years of very intense propaganda that few people doubt it, particularly among the historians. These same historians, who so often pronounce on the 'Holocaust' in the various media with astonishing regularity, have seldom, if ever, done any original research into the matter. They rely totally on accepted opinion and on books like those of Hilberg and Reitlinger. The few historians who have done original research either have their works suppressed, like the German historian Hellmut Diwald, or themselves fall victim to terror, like the French historian Francois Duprat who was assassinated in March 1978 by the so-called 'Auschwitz Remembrance Commando' for 'denying that Jews were deliberately exterminated by the Germans.'<sup>87</sup> Francesco Mangiameli, Professor of History and Philosophy at Palermo, Italy, suffered a similar fate. In the case of Hellmut Diwald, he was forced to rewrite his *Geschichte der Deutschen* (published in 1978) by his publisher (Verlag Ullstein GmbH) because it did not conform to "accepted views in regard to National Socialism." Even this re-writing, however, was not sufficient to prevent the orchestrated Jewish protests,<sup>88</sup> and his publisher, Axel Springer, gave instructions to publish an "approved and modified version." Springer also apologized for causing an offence by publishing the book in the first place.

Any academic who questions the 'accepted' view of events during 1939-1945, particularly the extermination, is liable to be shot (Duprat, Mangiameli), be suspended from his academic post (Professor Faurisson of the University of Lyon-2), or have his papers confiscated altogether (as happened to the West German judge, Dr. Wilhelm Staeglich<sup>89</sup>), find himself beaten up and his family threatened (many instances), or find himself charged with incitement to murder and/or inciting racial hatred, as happened to Professor Faurisson.<sup>90</sup> These incidents do not exactly make

for freedom of thought on the 'Holocaust' question, since it is a fact of University life that most academics would rather have a peaceful, secure existence than challenge the 'status quo,' particularly when such a challenge would render them liable to assassination or suspension from University. Few historians possess a burning desire for truth—most wish only to establish themselves as respected academics.

Perhaps nothing shows the power the Magian has achieved over the West than this: In the so-called repositories of learning and freedom, the Universities, one may discuss any subject, may study in minute detail any area of history or thought. But one cannot, and must not, study in any meaningful way this question of the extermination of the Jews; anyone who questions the accepted version of history, whatever his evidence and whoever he is, is deemed to be either a 'Nazi apologist' or a 'neo-Nazi.' There is, in the universities of the West, freedom to believe in anything—however degenerate or immoral—except what contradicts the accepted version of history in the years 1933-1945.

That the legend of the extermination of the Jews has been exceedingly advantageous to Zionists through not only the creation and maintenance of the state of Israel (without the legend, Israel never would have come into existence) but also in suppressing criticism of Jews in general should be obvious. It should also be obvious that the legend has discredited, for most people in the West, the philosophy of National Socialism.

## NATIONAL SOCIALIST GERMANY

Since the end of the Second World War, several myths have become established in the West and elsewhere about the conditions that existed in National Socialist Germany and about the tactics used by Hitler to achieve power.

Among the charges made against the National Socialists are:

- 1) Hitler used his SA ["*Storm Troopers*"] as weapons in terrorising and beating up his opponents prior to 1933;
- 2) the SS ["*Security Guards*"], prior to 1939, was used as an instrument of terror in suppressing criticism of Hitler inside Germany;
- 3) Hitler established a 'Police State' in Germany from 1933 onwards.

These three assumptions about Hitler and National Socialism have become part of the accepted version of history. Mention Hitler's Germany to most people in the West and they will repeat one or all of these assumptions either on what they have been taught or on what they have read. Yet each of these assumptions is false—and can be easily proved to be so.

Consider, for example, the belief that the SA were 'thugs' who beat up their opponents. If one actually studies the original documents of the period 1919-1933, housed in the Federal Archives in Germany and copies of which exist in the NSDAP Archive in the Institute of Contemporary History, London, then a quite different picture emerges. For instance, secret reports by the German police, preserved in the archives, show that



while political meetings of the time often ended in brawls, the violence was nearly always provoked by Hitler's opponents. The following account is typical of the years 1919-1932, as anyone who cares to study the archives for themselves will find.

On 30th September 1929 the NSDAP organized a meeting in Schney, Upper Franconia. The speaker was to be Hans Schemm, the *Gauleiter*. As usual, the NSDAP informed the local police, who raised no objection to the meeting being held. At the meeting about 500 people were present. As soon as Schemm arrived, heckling started. He spoke for only about half an hour before an SPD [*Social Democratic Party*] deputy by the name of Klinger demanded he stop speaking. Schemm, quite naturally, refused since it was his meeting, but he did say that Klinger (and anyone else) could speak to the audience after his own speech was ended. After saying this, Schemm was attacked and thrown to the ground. The SA men who were present came to his aid and fighting started. The fighting ended when the SA (who were outnumbered) threw the trouble-makers out of the hall. The report concerning this meeting (Lichtenfels to the State Ministry of the Interior, 1st October 1929<sup>91</sup>) clearly stated that the National Socialists were not to blame for the disturbance.

It must be repeated that this account is typical of the period. The SA defended themselves against Communist-inspired violence, such as the murder of SA man Karl Winter in Hollstein, Baden, in February 1923, the murder of Herbert Norkus in Berlin in January 1932, and the massacre of six National Socialists in Altona and Greifswald on July 17th 1932. The SA were expected to behave impeccably in public, and orders to SA units were full of reminders: 'Iron discipline! Exemplary appearance in public! The population of Upper Bavaria and Swabia must see in our SA a model of German breeding and orderliness.'<sup>92</sup>

The SA never saught violence.<sup>93</sup> What it did do, and very successfully, was to defend itself against Communist terror—the SA may not have started the fights but they surely finished them. For this it earned the undying hatred of all Communists, Liberals, and Zionists; but above all, the SA is hated (and thus smeared) because it was the one organization which helped Hitler to obtain power.

Another myth is that Hitler established a terror or 'police state.' In fact, Hitler, after 1933, enjoyed the support of at least 80% of the German people; he was far more popular among his people than any leader in the so-called democratic countries has ever been. He was greeted with spontaneous enthusiasm wherever he went.

National Socialist Germany was not a parliamentary democracy, and it never pretended to be one. It was, however, a free society where the individual was respected. All the National Socialists asked was that Germans put the interests of their folk and their country first; only if someone acted against the German interest was the force of law invoked. This meant that decadent activities were forbidden; crime was dealt with severely. The National Socialist state was of the kind the Greeks would have understood and admired, and National Socialist Germany was, in

essence, the re-creation of the type of society found in Athens during the period of Athenian greatness.

Careful research by historians such as Werner Maser and Dietrich Orlow, among others,<sup>94,95,96</sup> is gradually changing the accepted picture of National Socialist Germany and the rise to power of the NSDAP. These researchers bear out all that was said above about the SA and the nature of the National Socialist state. They also show<sup>96</sup> that National Socialist Germany had no intention of going to war at all.

On this question of German aggression and the origin of the Second World War, the consensus among historians is gradually changing.<sup>97</sup> Indeed, according to Professor Harry Elmer Barnes,<sup>98</sup> the Allies were more responsible for the war than Germany, and recent evidence<sup>99</sup> bears this out. Of Hitler, Dr. Norman Stone has said: "... when the 'march to war' started, quite often it was Hitler's opponents, and not Hitler, who began the various crises; Hitler clearly did not want war in September 1939 with the British and the French; and when war began, Germany got by on bluff and improvisation until 1942-1943. Hitler did not even mean to bomb London, and when he did, it was because he wanted to retaliate against the British, who had bombed Berlin first."<sup>100</sup>

The idea of a Germany bent on conquering Europe, with Germans part of one vast war machine, is an invention of Allied war propaganda, and no historian today takes it seriously. Hitler simply wanted all Germans to be part of one state; the Versailles Treaty of 1919 cut Germany in two by the creation of the Polish Corridor, and took from Germany land to create a part of a new state called 'Czechoslovakia.' The British government, urged on by world Jewry who had declared war on Germany in 1933,<sup>101</sup> saw a strong Germany as a threat. In order to weaken Germany and to strengthen its own hand in Europe, it formed alliances with Poland and France. It was, in effect, these interfering alliances which brought about the start of the Second World War.

In its relation to what we have called the ethos of the West, National Socialism, from its very beginnings in Munich in 1919, stands as an embodiment of that ethos. National Socialism was a resurgence of basically Faustian values over and above the cultural dominance of the Magian, and were it not for the three myths listed above, their impact and consequences, there is no shadow of a doubt that the followers of this particular world-view would today be near the creation of the Western Imperium. Everything about National Socialism confirms this: its vitality, the spartan joy of its followers, its attitude to all forms of degeneracy. National Socialism represented the one serious attempt to come to terms with the process of distortion; it urged a return to Western values, and it is no coincidence that National Socialist Germany chose as its official sculptor Arno Breker. Breker worked from Nature, and his inspiration was Greek. His 'Dionysus' is perhaps the greatest sculpture since Michaelangelo.

Adolf Hitler was, as everyone would agree, a type of Caesar-figure, and



his achievement in obtaining power (he was totally unknown as a politician in 1919) through his will-power and charisma is an astonishing achievement, as even his greatest detractors are forced to admit. The modern world has seen nothing like it. Even today, nearly forty years after his death, he continues to exert an enormous attraction. A recent issue of a journal produced by the historian David Irving<sup>102</sup> says a magazine has only to feature a picture of Adolf Hitler on its cover and "the multitudes flock to the kiosks and snap up every copy, whatever the price . . . because people, with their sound basic ration of common sense, are not satisfied that they have learned all there is to know about him; perhaps they even suspect that the Total Truth has yet to come out. For nigh on forty years the world's writers have been pouring out their amalgam of lies and half truths about the man."

National Socialism, under the numinous leadership of Adolf Hitler, was an attempt to restore within the body of a modern state the values of heroism, individuality<sup>103</sup> and above all the healthy virtues exemplified by the Hellenic civilization. It was the triumph of spirit over intelligence—spirit is expressed in a healthy body and a noble attitude; intelligence resides in clever books and the people who make them their occupation. *This* was why the National Socialists burned undesirable books: they did not need them, just as the Romans before them had no need of the sophistication of Platonic philosophy. The National Socialists enjoyed life, not ideas and books. This whole attitude was foreign to the majority of the peoples of the West, reared as they had been in decadent societies where cleverness was elevated above everything else, where spirit came second to mere intelligence. That this was so was understood by Pauwels and Bergier, two writers and exponents of the Magian: "We find it difficult to admit that National Socialist Germany embodied the concept of a civilization bearing no relationship at all to our own. And yet it was just that, and nothing else, that justified this war, one of the very few known to history in which the cause at stake was really vital. It was essential that one of the two opposing visions of man, Heaven and Earth, the humanist or the magical, should triumph. Coexistence was out of the question, although one can well imagine Marxism and Liberalism coexisting, because they are based on the same kind of ideas, and belong to the same Universe."<sup>104</sup> As it was, the Faustian vision was defeated.

In general, therefore, we may conclude that National Socialism\* was an expression of Faustian resurgence and nothing is more indicative of the influence of the Magian ethos, and nothing shows the power of those representatives of this ethos *par excellence*, the Jews, better than the fact that National Socialist Germany perished after only twelve years of existence because of a war that neither Hitler nor the German people wanted. This war resulted in the enslavement of half of Europe to Communism, destroyed the British Empire, and left the world divided

\* What it was, not what propaganda has made it appear.

between the materialism of America and the materialism of Soviet Russia. 1945 was a turning point for our civilization; the old values which created the West and which inspired the National Socialist movement began to disappear from the hearts and minds of Europeans. Pride of nation and race, respect for tradition and family, the honour paid to craftsmen—all these and many more became lost under the deluge of crass materialism. All Western values were inverted. Women, who had been a figure of chivalrous respect for many centuries, became objects of artificially created sexual desire; mass pornography began to flood the media. The Germany (and the Europe) that had fought to the music of Beethoven and Wagner was replaced by the Germany polluted by negro 'jazz.' The natural honour of the noble and strong was replaced by the cowardly terror of the bully; the chivalry, which was the ideal of most of the armies of the West for many centuries (and which remained an ideal *only* for the Germans during the last war<sup>105</sup>), was replaced by victimization, torture, and gutless vengeance. Hence the travesty of the Nuremberg Trials with their wanton disregard of all chivalry in defeat, their torture and their macabre executions.

Nothing provides more evidence for the distortion of the ethos of the West than the fact that National Socialism, Adolf Hitler and Germany, have been subject to a massive propaganda campaign centering around the lie that National Socialist Germany was responsible for the extermination of some six million Jews. The sickness of some of this propaganda is incredible and says more about those who created it than anything else. This propaganda, some aspects of which we have touched on very briefly, has achieved astounding results, and the sheer fact that it has been believed by the vast majority says something both about the weakness of the West and the power of the propagandists. People have only to think for themselves, or investigate the real facts of history, to see the propaganda for what it is: the brainchild of a minority totally opposed to Faustian values, ideals and goals. This propaganda—particularly that relating to the obnoxious myth of the six million—has hypnotized several generations and all but paralyzed their will to resist the inverted values of Marxism and its brotherhood of degeneracy. This propaganda has made everything anti-Western acceptable: Negro Music (with its latest most odious offshoot, 'rock') is preferred to the Western traditions of folk\* and 'classical'; the literature of Dante, Goethe, and the Icelandic *Edda* is replaced by the neuroticism of Kafka and the modern disposable novel whose plot revolves around money and sex and whose characters increasingly resemble either Shakespeare's Shylock or Eliot's Hollow Men.

This propaganda has allowed the West to become dominated by the psychology of the Magian—the psychology of Freud, Fromm, Klineberg, and Maslow. This psychology, with the help of the myth of the six million

\* Indeed, even Western folk music has become corrupted. No longer does it preserve folk traditions; instead, it is the preserve of a minority dedicated to pacifism, racial degeneracy, and crypto-Marxism.

and other invented horrors, has defined National Socialism and similar expressions of the Faustian ethos, as 'perverted.' People who uphold National Socialist views are, therefore, sick and require 'treatment.'<sup>106</sup> According to this view, anti-Jewishness, for instance, is "based more largely upon factors in the subject and in his total situation than upon actual characteristics of Jews."<sup>107</sup> This inversion is not only clever in Heidegger's sense, it also totally inverts reality: the psychological idea of the causes of anti-Jewishness come before any knowledge of Jewish actions or the facts of history. It cleverly does away with everything that might contradict the theory, and has paved the way for the acceptance, in the West, of the idea of racial equality. According to this psychology, this present work, and its author, are not concerned with facts: this book is merely the result of the author's psychological aberration; this aberration, according to the same theorists, is the result of some childhood experience . . . such theories are totally at variance with facts as science understands them: Reality has not been observed via experiment, but has been idealized to accord with some abstract theory.

What could not be achieved through propaganda (for there would always be some who would perceive the truth), could be achieved through terror—by the suppression of National Socialism. Of course, this terror would be in the name of 'humanity' or 'human rights'—these terms would be sufficient to justify anything, as they did during and after the Nuremberg Trials. Many Western states have gone further and made it illegal, a criminal act, to uphold or propagate National Socialist views. The acceptance of the dogma of 'racial equality' (a creation of the Magian doctrines of sociology and social anthropology) has led many states to pass legislation making it illegal to 'incite racial hatred': that is, to criticise the crypto-Marxist policy of racial integration whose ultimate result can only be the creation of a docile, racially mixed mass who, with their acceptance of all the 'benefits' of racial integration like negro music and crime, are ready for the totalitarian control of a Communist state.

The West in general has become besotted by the pursuit of material well-being and entertainment and its people so brainwashed by the dogmas of sociology and social anthropology that they, under the guidance of their 'leaders' are allowed to fight for, and in the name of, the decadence of the present and a Magian-induced vision of the future where 'world-order' reigns for the benefit of some abstraction called 'humanity.' In the name of this vision, and the harmony and peace which allegedly goes with it, most of Europe has surrendered its national sovereignty through the European Economic Community and NATO and has accepted the destruction of its people through racial intermixing. National and racial differences are still acceptable—provided they are harmless or contribute somehow to entertainment or that twentieth century disease, 'tourism.'

The people of the West—the descendants of war-loving Vikings, Saxons, Franks, Romans, and Angles—have allowed this to happen. They have allowed National Socialism and similar expressions of their own spirit to

be denigrated and smeared and made to appear, through propaganda like the six million myth, as 'evil.' They have accepted the liberalism and the socialism which will destroy them and their civilization and they have acquiesced in decadence. They have allowed the Magian ethos to dominate the West and have accepted, in place of a vital, noble, healthy, and expanding culture true to its spirit of conquest, the fossils of the past and the degeneracy of the present.\*

To pretend that National Socialism or Adolf Hitler is not important for the West is absurd: National Socialism (or perhaps more correctly, Hitlerism) cannot be ignored and any movement, political or otherwise, which has as its aim the creation of a Faustian Imperium, will never succeed as long as it ignores the importance of this philosophy for the sake of temporary and, finally, illusory gains.

Adolf Hitler is as central to Imperium as Caesar was to the Roman Empire, and while the founders of Imperium may not call themselves National Socialists or use as their symbol the swastika flag, they will nevertheless be the heirs of National Socialism. *In this bond lies the key to the creation of Imperium.*

Philosophically, National Socialism represents the revaluation wished for by Nietzsche—a return to Nature (the 'physis' of the Greeks) as an unfolding in the sense of the pre-Socratics. Heidegger's philosophy is another expression of this, and it is no coincidence that Heidegger never renounced his National Socialist affiliations, despite the many attempts to coerce him.

Such a returning is a return to the dynamic paganism that pre-dated Christianity (which became, under Christianity, the old Germanic chivalry<sup>108</sup>). But National Socialism is much more than a philosophy, a way of thought: It is a way of life, concerned with practical realities. It recognizes the harmony that exists through a unity of man with Nature and which is exemplified in one way with the yeomen or small-holders who earn their living from the land and who are thus attuned to the rhythms of rural life and who are aware of natural change and struggle. National Socialism is founded upon the basic realization that man is part of, and subject to, the laws and processes of Nature. He is not above it, although he can, providing he works with these laws, change it to a certain extent. Perhaps the most fundamental example of this, for man, is race: the recognition of not only differences and differing aptitudes between races<sup>†</sup> but also of individuals in each race. There is in National Socialism a desire to preserve identity, to foster quality over and above quantity, as well as encourage,

\* Under the present regime of Magian ideas, the only alternative to capitalism is socialism and Marxism. Both are decadent according to the ethos of the West.

† Science has demonstrated the reality of racial differences<sup>109</sup> particularly with respect to intelligence and the ability to create higher civilizations. The dogmas of Marxism and sociology, insisting as they do on equality of races, stand violently against this most fundamental truth.

through individual responsibility, the diversity which alone ensures cultural creativity and thus civilization.

Through and because of such identity (and the pride which is part of it—a pride which is never 'hate,' as the propaganda of the Marxists and their sociological allies would have us believe) there arises in both society and civilization, a harmony: In music, for instance, as in architecture. There is, in a society founded on these natural values, a beauty of form, but above all a vitality that strives to add to civilization. Such a society is itself harmonious because it is built upon common identity—that is, race—and common traditions—that is, nation—and not upon a cosmopolitanism which destroys the rootedness in the past so essential for health and vitality and which, through its racial diversity, encourages mediocrity. There exists in such a harmonious society a nobility of life, something impossible in a materialistic society and unrealizable through cosmopolitanism.

Goals are natural goals, not artificial ones created through material desire to sell goods or commodities, as in capitalism, or ones created by an abstract ideology and abstracted social forces, as in Socialism and Communism. The goals of National Socialism are founded on archetypal symbols which have as their origin the aspirations of a race. For the Imperium that is yet to come, the numinous symbol grounded in the aspirations of the West is the conquest of outer space.

If Imperium is to come, then it will come through the use of either military or political force. Imperium has to be created, by struggle, and cannot be merely wished into existence. For Imperium to be created in the West, it will first be necessary to destroy the myths about National Socialism which the propaganda of the Magian has foisted upon us. Until this is done, particularly with respect to the lie of the six million 'exterminated' Jews, Imperium will not be possible.

The first Western state to form a government based on Faustian principles will become the originator of the New Order through the charisma of Vindex. The battle that began in 1933 is not yet over. There cannot be, nor will there be, any compromise between the two forces: the Western, represented most recently by National Socialism, and the Magian, represented by the Jews. There is either Imperium, or the triumph of the Magian soul.

The Destiny of the West allows no middle-way; anyone who does not fight to create the New Order is, by his inaction, an agent for the destruction of the West.

## APPENDIX I

The model for a higher civilization (see Appendix II) shows that a Time of Troubles lasts approximately 390 years. Toynbee gives the end of the Indic Time of Troubles as 322 BC (the beginning of the reign of Chandragupta Maurya, King of Magadha); adding 390 to this date gives 722 BC for the beginning of the Indic Time of Troubles.

The error in this predicted date is approximately 20 years. That is, the actual date, computed from the model, lies between 700 BC and 740 BC. These dates are sufficiently precise for them to be used as a prediction which may be verified.

Verification of the date would serve as a verification of the model itself.

## APPENDIX II

A 'higher civilization' has been defined (pp.4,5) as a civilization, where civilization is defined according to Toynbee's definition, which produces a distinct philosophy, results primarily from a physical challenge, and which possesses the identification mark of a distinctive Art.

These higher civilizations undergo the same metamorphosis as all civilizations, that is, a Time of Troubles, a schism in the body-social, and a Universal State. However, it is to be expected that higher civilizations possess unique features by the fact of their being different from other civilizations; these differences, apart from those used to classify them as 'higher,' should be discernible through an analysis of Toynbee's results. Once these differences are found, a definite model for a higher civilization can be constructed. This model can then be used to predict the future of the Western civilization.

An analysis for the length of the Time of Troubles for the higher civilizations listed in Table II (excluding the Western) shows a variation from 372 years for the Egyptian to 410 years for the Sinic. This is a remarkable agreement, considering the diverse nature of the civilizations: the length of a Time of Troubles for all these civilizations differs at most by forty years. However, an analysis of the same figures for other, not higher, civilizations shows the same astounding agreement. For instance, the civilization Toynbee called Hindu had a Time of Troubles from 1175 AD to 1572 AD, a length of 397 years. This shows that *all* civilizations have a Time of Troubles which lasts c. 398 years.

If one considers, however, the duration of the Universal State, a different pattern emerges. For the higher civilizations,\* the length varies between 409 years (for the Hellenic) to 348 (for the Japanese). For other civilizations the length varies from 17 years (Western medieval) to 403 (Orthodox Christian), with others at 135 years (Hindu) and 71 years (Far Eastern). Clearly, the only uniformity here is with the higher civilizations

\* Excluding the Indic.

—the Universal State lasts approximately 390 years. The only problem lies with the Indic.

According to Toynbee, the Indic Empire lasted from 322 BC to 185 BC, a period of 137 years. This is well outside the average for the other higher civilizations of 390 years. However, a detailed study of the Indic civilization (contained in Vol. II of *The Logic of History*) shows that the real end was in 40 AD when Kadphises I, the founder of the Kushan dynasty, destroyed what remained of the Indus principalities. After the reign of Asoka, the Buddhist king (264-227 BC), Asokan power dwindled and was finally ended when Brihadratha was assassinated by Pushyamitra Sunga in 184 BC. The Sunga dynasty lasted until it was succeeded by the Kanva dynasty which itself lasted until 27 BC. There is thus a link between 322 BC and 40 AD, and for this reason the author takes 40 AD as the end of the Universal State of the Indic civilization. This gives a length of 362 years for the Indic Universal State.

Thus we may conclude that, for a higher civilization, the Universal State lasts approximately 390 years. Hence we may conclude that a higher civilization takes about 800 years from its origin\* until the start of a Time of Troubles that lasts approximately 398 years until a Universal State is created. This State lasts approximately 390 years, give or take 30 years.

The Time of Troubles itself may be divided into several stages, as Toynbee showed: The Prelude is followed by a General War, a Breathing Space, Supplementary Wars and, finally, a General Peace in, for instance, the fourth cycle that is, the last cycle of wars that make up a Time of Troubles.

The simple model we have constructed shows that, if the origin of the Western civilization is taken as around 700 AD (really 732 AD—the defeat of the Moors at Poitiers by Charles Martel), then the Time of Troubles should start c. 1530 and last until c. 1930. However, Toynbee gives the actual start of the Western Time of Troubles as 1568 AD. This gives an approximate end at 1966, and if one completes Toynbee's cycles of War during a Time of Troubles, one has, for the West:

The 4th cycle runs:

1st cycle: 1568-1672

2nd cycle: 1672-1792

3rd cycle: 1792-1914

Prelude: 1911-1912

General War: 1914-1945

Breathing Space: 1945-1963

Supplementary Wars: 1963-2011

Thus, according to this more detailed analysis, the Imperium of the West should begin c. 2011 AD. The upper limit of the date obtained by adding 398 to the beginning of the Time of Troubles is approximately 1990. We may therefore confidently predict *that the Imperium of the West will begin between 1990 and 2011.*

\* Extracted from a study of the origins given by Toynbee and others.

Because of the intensity of post-war propaganda regarding National Socialism, the author considered it wise to include a few more examples of the treatment of the defeated National Socialists after the war, in order not only to show the farce of Allied 'justice' but also the kind of terror that existed in Germany at the time. This terror perhaps more than anything contributed to the many 'confessions' obtained during 'War Crimes Trials.'

Concerning War Crimes Trials, the following example is typical: At the Belsen Trial, one witness was shown a photograph of a man. This witness was prepared to swear under oath that the man in the photograph had been a guard at Belsen who repeatedly beat him. This witness was not, however, put into the witness box because the photograph was of Field-Marshal Montgomery.<sup>1</sup> At the same trial, witnesses were allowed to watch the proceedings from the upper gallery before they gave evidence.<sup>2</sup> This, of course, meant they could easily corroborate what previous witnesses had said.

Translation proved a significant barrier for the defence. Quite often, the translation of evidence and witness' statements heard by the defendants and their lawyers did not make sense, as happened many times, for instance during the Belsen Trial. Josef Kramer, the last Commandant at Belsen, was, for example, taken to task by the court for failing to answer the question, "What was the purpose of the concrete tanks?" The translation Kramer was listening to was, "Was war der Zweck der konkreten Bassins?", which roughly means 'What was the purpose of the non-abstract pools?' It is hardly surprising he could not reply!

As to treatment received by captured Germans, the experience of Ernst von Salomon is typical. Von Salomon, it should be noted, was not even a National Socialist. He was arrested by the Americans and put into a camp near Natternburg, north of Munich. Each new entrant to the camp was forced to line up against the wire, and one by one they were taken into a room where the military police beat up the men and raped the women while soldiers peered in through windows. The soldiers were laughing, and urging on the others. Von Salomon had his teeth knocked out, and he was covered with blood from the beating. During all this, an American officer sat in the room idly chewing gum.<sup>3</sup>

In the American zone near Marburg, a favourite sport of the soldiers was hooking the ankles of girls with the handle of a cane as they passed by in jeeps. If a man was caught by this method, he was beaten up; women were often raped, and in two instances were permanently blinded. One woman who jumped out of a window to avoid soldiers suffered a broken back.<sup>4</sup>

Perhaps the greatest suffering occurred when eleven million Germans were forcibly expelled from the eastern part of their country. *It is estimated that over six million of them died*<sup>5</sup> and the atrocities against

them were terrible. Those expelled from East Prussia and Upper Silesia were herded into cattle trucks and shunted around for weeks. Trains were repeatedly raided by gangs of armed Poles who stole everything, including the clothes worn by the Germans, raped the women, and beat up and killed anyone they chose. Often, when they could not get into the trucks by orthodox means, they climbed onto the wagons and made holes in the roofs.<sup>6</sup> Hundreds of thousands starved to death. Many of those who reached the Western zones died there: in Berlin, 60,000 died between May and July 1945.

In the Russian zone of occupation, hundreds of thousands of Germans simply vanished, and after October 1946 the Russians conceived a plan, code-named Operation Ossavakim, to abduct any Germans they considered necessary. Quite a number of these abductions were from the Western sector of Berlin. Among those abducted in this operation were Professor Wilhelm Zeiss, a rocket expert, and Dr. Sigmund, a radio expert. Estimates put the number of technicians abducted at eight thousand. Most of these were taken to the Soviet Union.<sup>7</sup>

TABLE I  
(after Toynbee<sup>2</sup>)

CIVILIZATION	RELATIONS	CHALLENGE	TIME OF TROUBLES	UNIVERSAL STATE
Egyptiac	Unrelated	Physical	2424-2052 BC	2052-1660 BC
Sumeric	Unrelated	Physical	2677-2298 BC	2298-1905 BC
Hellenic	Loosely affiliated	Physical	431-31 BC	31 BC - 378 AD
Indic	Unrelated	Physical	? - 322 BC	322-185 BC
Japanese	Offshoot of Far Eastern	Physical	1185-1597 AD	1597-1945 AD
Sinic	Unrelated	Physical	634-221 BC	221 BC - 172 AD
Western	Affiliated to Hellenic	Physical	1568-1996 AD*	1996-2390 AD†

\* Estimated from model (see Appendix II). The date 1568 AD is given by Toynbee.

† Estimated from model (see Appendix II).

TABLE II

CIVILIZATION	PHILOSOPHY	CHALLENGE
Egyptiac	Atonism (Ikhnaton)	Desiccation
Sumeric	Vedas*	Desiccation
Hellenic	Pre-Socratics; Platonism	Barren land, the sea
Indic	Mahayana Buddhism	Tropical forest
Japanese	Zen, Bushido	New ground
Sinic	Taoism	Marshes, floods
Western	Science	New ground

\* Volume I of *The Logic of History* (unpublished) deals in detail with the Sumeric civilization and its relation to the Indic. In it is shown the relation of the Sumerians and their language to the Aryan founders of the Indic civilization. It is hoped that some of this research may be published soon.

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